

Video 1991), *25 & Alive: Boneshaker* (SPV 2001), *Classic Albums: Ace Of Spades* (Eagle Vision 2005).

● FURTHER READING: *Motörhead: Born To Lose, Live To Win*, Alan Burridge. *Motörhead*, Giovanni Daddomo. *Lemmy: In His Own Words*, Harry Shaw. *Motörheadbangers: Diary Of The Fans Volume 1*, Alan Burridge. *White Line Fever: A Warts And All Autobiography*, Lemmy.

Motors

The Motors were based around the partnership of Nick Garvey (b. 26 April 1951, Stoke-on-Trent, Staffordshire, England) and Andy McMaster (b. 27 July 1947, Glasgow, Scotland) who first met in the pub rock band **Ducks Deluxe**. McMaster had a long career in pop music, having played in several bands in the 60s including the Sabres, which also featured **Frankie Miller**. McMaster released a solo single, 'Can't Get Drunk Without You', on President, and joined Ducks Deluxe in November 1974. Garvey was educated at Kings College in Cambridge and was an accomplished pianist, oboist and trumpeter. Before he joined Ducks Deluxe in December 1972 he had acted as a road manager for the **Flamin' Groovies**. The pair left the Ducks early in 1975, just a few months before the unit disbanded. Garvey joined a band called the Snakes (along with future **Wire** vocalist Rob Gotobed), who released one single. McMaster, meanwhile, went to work for a music publisher. Garvey's friend and manager Richard Ogden suggested that Garvey form his own band in order to record the songs he had written. This led to him contacting McMaster and in January 1977 they recorded demos together.

The following month they recruited Ricky Wernham (aka Ricky Slaughter) from the Snakes on drums. Guitarist Rob Hendry was quickly replaced by **Bram Tchaikovsky** (b. Peter Bramall, 10 November 1950, Lincolnshire, England) and the Motors were up and running. They made their live debut at the Marquee Club, London, in March 1977 and signed to **Virgin Records** in May. A tour with the **Kursaal Flyers** and the **Heavy Metal Kids** led to the release of their debut single, 'Dancing The Night Away', and first album, produced by Mutt Lange. However, it was their second single, 'Airport', that became a huge hit in the UK, reaching number 4 in summer 1978. It is widely used to this day as a stock soundtrack when television programmes show film clips of aeroplanes taking off or landing. Despite this success, the band was already burning out. After performing at Reading in August the Motors decided to concentrate on writing new material. Wernham took the opportunity to leave, while Tchaikovsky formed his own band with the intention of returning to the Motors, though he never did. Garvey and McMaster eventually re-emerged with some new material for *Tenement Steps*. It was recorded with the assistance of former **Man** bass player Martin Ace, and drummer Terry Williams (ex-Man and **Rockpile**). After *Tenement Steps* the Motors seized up, but both Garvey and McMaster went on to release solo material. Williams joined **Dire Straits**.

● ALBUMS: *The Motors I* (Virgin 1977) ★★★, *Approved By The Motors* (Virgin 1978) ★★★★, *Tenement Steps* (Virgin 1980) ★★★.

Solo: Nick Garvey *Blue Skies* (Virgin 1982) ★★.

● COMPILATIONS: *Motors' Greatest Hit* (Virgin 1981) ★★★.

Motown Records

The history of Motown Records remains a paradigm of success for independent record labels, and for black-owned industry in the USA. The corporation was formed in 1959 by **Berry Gordy** (b. 28 November 1929, Detroit, Michigan, USA), a successful R&B songwriter who required an outlet for his initial forays into production. He used an \$800 loan to finance the release of singles by **Marv Johnson** and **Eddie Holland** on his Tamla label, one of a series of individual trademarks that he eventually included under the Motown umbrella. Enjoying limited local success, Gordy widened his roster, signing acts including the **Temptations** and **Marvelettes** in 1960. That year, the **Miracles'** 'Shop Around' gave the company its first major US hit, followed in 1961 by their first number 1, the Marvelettes' 'Please Mr Postman'.

Gordy coined the phrase 'The Sound Of Young America' to describe Motown's output, and his apparently arrogant claim quickly proved well founded. By 1964, Motown was enjoying regular hits via the **Supremes** and the **Four Tops**, while **Mary Wells'** 'My Guy' helped the label become established outside the USA. The label's vibrant brand of soul music, marked by a pounding rhythm and a lightness of touch that appealed to both pop and R&B fans, provided America's strongest response to the massive impact of the British beat group invasion in 1964 and 1965. At the same time, Gordy realized the importance of widening his commercial bases; in 1965, he overtly wooed the middle-of-the-road audience by giving the Supremes a residency at the plush Copa nightclub in New York—the first of many such ventures into traditional showbiz territory. The distance between Motown's original fans and their new surroundings led to accusations that the company had betrayed its black heritage, although consistent chart success helped to cushion the blow.

In 1966, Motown took three steps to widen its empire, snapping up bands such as the **Isley Brothers** and **Gladys Knight And The Pips** from rival labels, opening a Hollywood office to double its promotional capabilities, and snuffing out its strongest opposition in Detroit by buying the Golden World and Ric-Tic group of R&B companies. Throughout these years, Gordy maintained a vice-like grip over Motown's affairs; even the most successful staff writers and producers had to submit their work to a weekly quality control meeting, and faced the threat of having their latest creations summarily rejected. Gradually, dissent rose within the ranks, and in 1967 Gordy lost the services of his A&R controller, **Mickey Stevenson**, and his premier writing/production team, **Holland/Dozier/Holland**.

Two years of comparative failure followed before Motown regained its supremacy in the pop market by launching the career of the phenomenally successful **Jackson Five** in 1969. Gordy made a bold but ultimately unsuccessful attempt to break into the rock market in 1970 with his Rare Earth label, one of a variety of spin-off companies launched in the early part of the decade. This was a period of some uncertainty for the company; several major acts either split up or chose to seek artistic freedom elsewhere, and the decision to concentrate the company's activities in its California office in 1973 represented a dramatic break from its roots. At the same time, Gordy masterminded the birth of Motown's film division, with an award-winning biopic about **Billie Holiday**, *Lady Sings The Blues*. The burgeoning artistic and

commercial success of **Stevie Wonder** kept the record division on course, although outsiders noted a distinct lack of young talent to replace the company's original stalwarts.

The mid-70s proved to be Motown's least successful period for over a decade; only the emergence of the **Commodores** maintained the label as a contemporary musical force. Motown increasingly relied on the strength of its back catalogue, with only occasional releases, such as the Commodores' 'Three Times A Lady' and **Smokey Robinson's** 'Being With You', rivalling the triumphs of old. The departure of **Marvin Gaye** and **Diana Ross** in the early 80s proved a massive psychological blow, and, despite the prominence of Commodores leader **Lionel Richie**, the company failed to keep pace with the fast-moving developments in black music. From 1986, there were increasing rumours that Berry Gordy was ready to sell the label; these were confirmed in 1988, when Motown was bought by MCA, with Gordy retaining some measure of artistic control over subsequent releases.

After more than a decade of disappointing financial returns, Motown remains a record industry legend on the strength of its remarkable hit-making capacities in the 60s. Some realignment was tackled in the 90s by the new label chief Andre Harrell; his brief was to make Motown the leading black music label once again. New releases from **Horace Brown**, **Johnny Gill**, **Queen Latifah** and **Boyz II Men** started the rebirth. George Jackson became president of the company in November 1997, and helped inaugurate a major remastering program designed to promote the label's 40th anniversary. Late 90s and early 00s success came with **702**, **Brian McKnight** and a reborn Temptations.

● COMPILATIONS: *Motown Chartbusters Vol. 1* (Motown 1967) ★★★★★, *Motown Chartbusters Vol. 2* (Motown 1968) ★★★★★, *Motown Chartbusters Vol. 3* (Motown 1969) ★★★★★, *Motown Chartbusters Vol. 4* (Motown 1970) ★★★★★, *Motown Chartbusters Vol. 5* (Motown 1971) ★★★★★, *Motown Chartbusters Vol. 6* (Motown 1971) ★★★★★, *Motown Chartbusters Vol. 7* (Motown 1972) ★★★★★, *Motown Chartbusters Vol. 8* (Motown 1973) ★★★★★, *Motown Chartbusters Vol. 9* (Motown 1974) ★★★★★, *Motown Chartbusters Vol. 10* (Motown) ★★★★★, *Motown Chartbusters Vol. 11* (Motown) ★★★★★, *Motown Chartbusters Vol. 12* (Motown) ★★★★★, *20/20: Twenty No. 1 Hits From Twenty Years At Motown* (Motown 1980) ★★★★★, *25 #1 Hits From 25 Years* (Motown 1983) ★★★★★, *25 Years Of Grammy Greats* (Motown 1983) ★★★★★, *Motown Story: The First Twenty-Five Years* (Motown 1983) ★★★★★, *Hitsville USA: The Motown Singles Collection 1959-1971* 4-CD box set (Motown 1993) ★★★★★, *This Is Northern Soul! 24 Tamla Motown Rarities* (Débutante 1997) ★★★★★, *This Is Northern Soul! Volume 2—The Motown Sound* (Débutante 1998) ★★★★★, *Tamla Motown Early Classics* (Spectrum 1998) ★★★★★, *Motown 40 Forever* (Motown 1998) ★★★★★, *Motown Celebrates Sinatra* (Motown 1998) ★★★★★, *The Magic Of Motown* (Motown 2004) ★★★★★, *The Complete Motown Singles Volume 1: 1959-1961* 6-CD set (Hip-O Select 2005) ★★★★★.

● DVD/VIDEOS: *The Sounds Of Motown* (PMI 1985), *The Sixties* (CIC Video 1987), *Time Capsule Of The 70s* (CIC Video 1987), *Motown 25th: Yesterday, Today, Forever* (MGM/UA 1988), *Standing In The Shadows Of Motown* (Artisan Home Entertainment 2003).

● FURTHER READING: *Where Did Our Love Go? The Rise And Fall Of The Motown Sound*, Nelson George. *Heat Wave: The Motown Fact Book*, no author listed. *Motown: The History*, Sharon Davis. *To Be Loved: The Music, The Magic, The Memories Of Motown*, Berry Gordy. *Calling Out Around The World: A Motown Reader*, Kingsley Abbott (ed.). *Dancing In The Street*, Suzanne E. Smith. *Motown: The View From The Bottom*, Jack Ashford with Charlene Ashford.

Mott

This short-lived unit was founded in 1975. **Morgan Fisher** (b. 1 January 1950, London, England; keyboards), **Overend Watts** (b. Peter Watts, 13 May 1947, Birmingham, England; bass/vocals) and **Dale Griffin** (b. 24 October 1948, Ross-on-Wye, England; drums), each formerly of **Mott The Hoople**, decided to drop the earlier suffix upon adding **Nigel Benjamin** (vocals) and **Ray Major** (guitar) to the line-up. Their albums proved sadly disappointing, provoking unfavourable comparisons with their previous, highly successful incarnation. The departure of Benjamin precipitated yet another change and, having invited ex-**Medicine Head** singer **John Fiddler** to join, the unit changed its name to **British Lions**.

● ALBUMS: *Drive On* (Columbia 1975) ★★★★★, *Shouting And Pointing* (Columbia 1976) ★★★★★, *Live—Over Here And Over There '75/'76* (Angel Air 1999) ★★★★★.

Mott The Hoople

Having played in a number of different rock bands in Hereford, England, during the late 60s, the founding members of this outfit comprised **Overend Watts** (b. Peter Watts, 13 May 1947, Birmingham, England; vocals/bass), **Mick Ralphs** (b. 31 March 1944, Hereford, Herefordshire, England; vocals/guitar), **Verden Allen** (b. 26 May 1944, Hereford, England; organ) and **Dale Griffin** (b. 24 October 1948, Ross-on-Wye, England; vocals/drums). After dispensing with their lead singer **Stan Tippens**, they were on the point of dissolving when Ralphs sent a demo tape to **Island Records** producer **Guy Stevens**. He responded enthusiastically, and after placing an advertisement in **Melody Maker**, they auditioned a promising singer named **Ian Hunter** (b. 3 June 1946, Shrewsbury, Shropshire, England; vocals, keyboards, guitar). In June 1969 Stevens christened the band Mott The Hoople, after the novel by Willard Manus. Their self-titled debut album revealed a very strong **Bob Dylan** influence, most notably in Hunter's nasal vocal inflexions and visual image. With his corkscrew hair and permanent shades Hunter bore a strong resemblance to vintage 1966 Dylan and retained that style for his entire career.

Their first album, with its M.C. Escher cover illustration, included pleasing interpretations of the **Kinks'** 'You Really Got Me' and **Sonny Bono's** 'Laugh At Me', and convinced many that Mott would become a major band. Their next three albums trod water, however, and it was only their popularity and power as a live act that kept them together. Despite teaming up with backing vocalist **Steve Marriott** on the **Shadow Morton**-produced 'Midnight Lady', a breakthrough hit remained elusive. On 26 March 1972, following the departure of Allen, they quit in disillusionment. Fairy godfather **David Bowie** convinced them to carry on, offered his assistance as producer, placed them under the wing of his manager, **Tony De Fries**, and even presented them with a stylish UK Top 5 hit, 'All The Young Dudes'. The catchy 'Honoloochie Boogie' maintained the momentum but there

was one minor setback when Ralphs quit to form **Bad Company**. With new members **Morgan Fisher** (b. 1 January 1950, London, England) and Ariel Bender (b. Luther Grosvenor, 23 December 1949, Evesham, Worcestershire, England) the band enjoyed a run of further UK Top 10 hits including 'All The Way From Memphis' and 'Roll Away The Stone'. During their final phase, Bowie's sideman **Mick Ronson** (b. 26 May 1945, Hull, Yorkshire, England, d. 30 April 1993) joined the band in place of Grosvenor (who had departed to join **Widowmaker**). Preparations for a European tour in late 1974 were disrupted when Hunter was hospitalized suffering from physical exhaustion, culminating in the cancellation of the entire tour. When rumours circulated that Hunter had signed a recording contract instigating a solo career, with Ronson working alongside him, the upheaval led to an irrevocable rift within the band, resulting in the stormy demise of Mott The Hoople. With the official departure of Hunter and Ronson, the remaining members, Watts, Griffin and Fisher, determined to carry on, working simply as **Mott**.

● ALBUMS: *Mott The Hoople* (Island/Atlantic 1969) ★★ ★, *Mad Shadows* (Island/Atlantic 1970) ★★ ★, *Wild Life* (Island/Atlantic 1971) ★★, *Brain Capers* (Island/Atlantic 1971) ★★ ★, *All The Young Dudes* (CBS/Columbia 1972) ★★ ★, *Mott* (CBS/Columbia 1973) ★★ ★ ★, *The Hoople* (CBS/Columbia 1974) ★★ ★ ★, *Live* (CBS/Columbia 1974) ★★ ★, *Featuring Steve Hyams* (See For Miles 1993) ★★, *Original Mixed-Up Kids* (Windsong 1996) ★★ ★, *All The Way From Stockholm To Philadelphia—Live 7/1/72 aka A Tale Of Two Cities* (Angel Air 1998) ★★ ★, *Rock 'n' Roll Circus—Live Wolverhampton Civic Hall 6th April 1972* (Angel Air 2000) ★★ ★, *Greatest Hits Live* (Purple Pyramid 2000) ★★, *Live Dudes* (Demon 2000) ★★, *Two Miles From Live Heaven* (Angel Air 2001) ★★, *Live: Over Here And Over There* (Angel Air 2002) ★★.

● COMPILATIONS: *Rock And Roll Queen* (Island/Atlantic 1972) ★★, *Greatest Hits* (CBS/Columbia 1976) ★★ ★, *Shades Of Ian Hunter: The Ballad Of Ian Hunter And Mott The Hoople* (Columbia 1979) ★★ ★ ★, *Two Miles From Heaven* (Island 1980) ★★ ★, *All The Way From Memphis* (Pickwick 1981) ★★ ★, *The Collection* (Castle 1988) ★★ ★ ★, *The Best Of Mott The Hoople: 1969–1972* (Island 1990) ★★ ★, *London To Memphis* (Sony 1992) ★★, *The Ballad Of Mott: A Retrospective* (Columbia/Legacy 1993) ★★ ★, *Backsliding Fearlessly: The Early Years* (Rhino 1994) ★★ ★, *Super Hits* (Columbia/Legacy 1997) ★★ ★, *All The Young Dudes: The Anthology* 3-CD box set (Columbia 1998) ★★ ★ ★, *Friends And Relatives* (Eagle 1999) ★★ ★, *Family Album* (Connoisseur 2000) ★★, *Hoopling—Best Of Live* (Angel Air 2002) ★★ ★, *Mojo Presents . . . An Introduction To Mott The Hoople* (Sony 2003) ★★ ★ ★, *Live: 30th Anniversary Edition* (Columbia 2004) ★★ ★.

● DVD/VIDEOS: *1st Annual Convention Souvenir Video* (Jerkin Crocus 2001).

● FURTHER READING: *The Diary Of A Rock 'N' Roll Star*, Ian Hunter. *All The Way To Memphis*, Phil Cato. *Mott The Hoople And Ian Hunter: All The Young Dudes*, Campbell Devine.

Motta, Ed

b. 17 August 1971, Rio de Janeiro, Brazil. From early childhood Motta was very musical, eventually mastering various instruments, including acoustic and electric piano, organ and keyboards, favouring the acoustic piano, and also

singing. His uncle, **Tim Maia**, was a popular Brazilian soul singer. For several years, Motta was best known for his pop funk approach, playing and singing in concert and on a popular album with his band *Conexão Japeri*. He launched his solo career with 1990's *Um Contrato Com Deus*. Inspired by artists such as **Hermeto Pascoal** and **Egberto Gismonti**, Motta has deliberately chosen to follow a path with which he is comfortable rather than one dictated by commercialism. He has taken this to extremes, refusing to play his pop hits to a concert audience in Rio de Janeiro in the early 00s. In 2003, he played leading London clubs with a band that included bass player Alberto Continentino and guitarist Paulinho Guitarra.

Motta draws his repertoire from British and American rock pop of at least a generation back, all of which sits comfortably alongside a mix of soul and jazz, Broadway musicals and Brazilian music. This is evident from *Dwitza* whereon he moved away from his earlier pop albums and into a much more eclectic mode, mixing jazz, soul and traditional Brazilian forms and singing much less than on his pop albums. He has guested with **Incognito** for both concert and record dates (2003's *Who Needs Love*). He has also collaborated with Marc Mac, as Nature's Plan, and with Alex Attias. Outside music, Motta also contributes a newspaper column on wine.

● ALBUMS: *E Conexão Japeri* (WEA Latina 1988) ★★ ★, *Um Contrato Com Deus* (WEA Latina 1990) ★★ ★, *Entre E Ouça* (WEA Latina 1992) ★★ ★, *Ao Vivo* (WEA Latina 1993) ★★ ★, *Manual Prático Para Festas, Bailes E Afim* (Universal 1997) ★★ ★ ★, *As Segundas Intenções Do Manual Prático . . .* (Universal 2000) ★★ ★ ★, *Dwitza* (Universal/What Music 2001) ★★ ★, *Poptical* (Trama 2003) ★★ ★, *Aystelum* (RRM 2006) ★★ ★.

● COMPILATIONS: *Remixes & Aperitivos* (MCA International 1998) ★★ ★, *Serie Warner 25 Años* (WEA Warner 2001) ★★ ★, *Novo Millennium* (Universal 2005) ★★ ★ ★.

Mottola, Tony

b. 18 April 1918, Kearny, New Jersey, USA, d. 9 August 2004, Denville, New Jersey, USA. Taught guitar by his father, in the early 40s Mottola teamed up for some very attractive recording sessions with fellow guitarist **Carl Kress**. A very busy session musician from the early 40s onwards, Mottola played in bands led by **Raymond Scott**, **Johnny Guarnieri** and **Eddie Condon**. Demonstrating his versatility even more is his appearance in groups accompanying singers such as the **Delta Rhythm Boys**, **Cliff Edwards**, **Georgia Gibbs**, **Pearl Bailey**, **Perry Como**, **Sarah Vaughan** and **Billie Holiday**. He also led a small group session for Majestic Records, in which he was joined by Guarnieri. In the early 50s, Mottola played with **Bernie Leighton**, **Jimmy Lytell**, **Stan Freeman**, **Sam Donahue**, **Ray McKinley**, **Lou Stein** and **Ralph Flanagan**. He also composed theme and scores for the television suspense show *Danger*. In the mid-50s he was with **Benny Goodman**, appearing on big band studio sessions. He also played with **Toots Thielemans**, **Will Bradley** and singers **Lena Horne** and **Johnny Parker**. Towards the end of the decade Mottola recorded with **Hymie Shertzer**, **Cootie Williams** and **Bobby Byrne** among many, as well as other Guarnieri dates for Camden Records, *Cheerful Little Earful* and *Side By Side*. He was also on a 'play along' session led by Phil Bodner.

In the 60s, Mottola was a member of large studio orchestras directed by **Lyle 'Skitch' Henderson**, for *The Tonight Show*,

Enoch Light, **Doc Severinsen** and **Dick Hyman**, also recording with the latter into the 70s. In the late 70s he appeared on sessions with singers **Anita Ellis** and **Sylvia Syms**. Mottola made many LPs for Enoch Light's Command and Project 3 Records labels. For much of the 80s, he was with **Frank Sinatra**, the two had known one another in New Jersey 40 years ago; in 1983 Mottola and Sinatra cut a duo version of 'It's Sunday'. Most of this fine musician's albums are unavailable, but the duets with Kress from the 40s and a 60s duet date with **Bucky Pizzarelli** are well worth seeking out.

● ALBUMS: with Bernie Leighton *East Side Rendezvous* (Columbia 1950) ★★★, *Original Music Themes From 'Danger'* (MGM 1954) ★★★, *Tony Mottola, His Guitar & Orchestra* (MGM 1955) ★★★, *Tony's Touch* (Grand Prix) ★★★, *Let's Put Out The Lights* (RCA Camden 1955) ★★★, *Mr Big/Guitar . . . Mottola* (Command 1959) ★★★, *Plays Country & Western Folk Songs* (Command 1961) ★★★, *String Band Strum Along* (Command 1961) ★★★, *Roman Guitar Vols. 1 & 2* (Command 1962) ★★★, *Spanish Guitar* (Command 1962) ★★★, *Romantic Guitar* (Command 1963) ★★★, *Sentimental Guitar* (Command 1964) ★★★, *Guitar . . . Paris* (Command 1964) ★★★, *Heart & Soul* (Project 3 1965) ★★★, *A Latin Love-in* (Project 3 1965) ★★★, *Warm Feelings* (Project 3 1965) ★★★, *Lush, Latin, And Lovely* (Project 3 1965) ★★★, *Warm, Wild, And Wonderful* (Project 3 1965) ★★★, *Roma Oggi (Rome Today)* (Project 3 1965) ★★★, *Joins The Guitar Underground* (Project 3 1965) ★★★, *The Tony Touch* (Project 3 1965) ★★★, *Guitar Factory* (Project 3 1965) ★★★, *Close To You* (Project 3 1965) ★★★, *Superstar Guitar* (Project 3 1965) ★★★, *Tony & Strings* (Project 3 1965) ★★★, with Bucky Pizzarelli *Two Guitars For Two In Love* (Project 3 1965) ★★★★★, *Command Performances* (Command 1965) ★★★, *Love Songs—Mexico/SA* (Command 1965) ★★★, *Amor Mexico/SA* (Command 1966) ★★★, *Guitar U.S.A.* (Command 1966) ★★★, *And The Quad Guitars* (Project 1966) ★★★, *And The Brass Menagerie* (Project 3 1966) ★★★, *Holiday Guitars* (Project 3 1966) ★★★, *I Only Have Eyes For You* (Project 3 1966) ★★★, *All The Way* (Project 3 1966) ★★★, *My Favourite Things* (Project 3 1966) ★★★, with Jimmy Mitchell *Hawaii Five-O* (Design 1966) ★★★, *Midnight Magic* (Queue 1969) ★★★, *Mr. Guitar* (Command 1973) ★★★, with Pizzarelli's Guitar Quintet *The Piano Music Of Bix Beiderbecke* (Monmouth Evergreen 1974) ★★★.

● COMPILATIONS: *Romantic Guitars* 6-LP box set (Command) ★★★, with Carl Kress *Fun On The Frets* 1941 recordings (Yazoo 1985) ★★★★★, with Johnny Guarnieri *1946–1947* (Classics 1998) ★★★.

Mould, Bob

b. 16 October 1960, Malone, New York, USA. The former guitarist, vocalist and co-composer in **Hüsker Dü**, Mould surprised many of that leading hardcore act's aficionados with his reflective solo debut, *Workbook*. Only one track, 'Whichever Way The Wind Blows', offered the maelstrom of guitars customary in his former band's work and instead the set was marked by a predominantly acoustic atmosphere. Cellist Jane Scarpantoni contributed to its air of melancholy, while two members of **Pere Ubu**, Tony Maimone (bass) and Anton Fier (drums; also **Golden Palominos**), added sympathetic support, helping to emphasize the gift for melody always apparent in Mould's work. Maimone and Fier also

provided notable support on *Black Sheets Of Rain*, which marked a return to the uncompromising power of the guitarist's erstwhile unit. The set included the harrowing 'Hanging Tree' and apocalyptic 'Sacrifice Sacrifice/Let There Be Peace', but contrasted such doom-laden material with a brace of sprightly pop songs in 'It's Too Late' and 'Hear Me Calling', both of which echoed **R.E.M.** Mould also formed his own record company, SOL (Singles Only Label), which has issued material by, among others, **William Burroughs**.

Mould abandoned his solo career in 1993, reverting to the melodic hardcore trio format with **Sugar**. By 1995, following the apparent demise of this band, he returned once again to his solo career. *Bob Mould* was an excellent album, although the ever-perverse singer refused to undertake any promotional duties. Not surprisingly, it sounded like a cross between Hüsker Dü and Sugar, with sparkling tracks such as the venomous 'I Hate Alternative Rock' and the **Tom Petty**-esque 'Fort Knox, King Solomon'. Equally energetic was *The Last Dog And Pony Show*, with Mould still finding memorable chord changes to lift the heart. The 2002 follow-up *Modulate* placed less emphasis on his trademark guitar sound, incorporating tape loops and beats to great effect on tracks such as '180 Rain' and 'Lost Zoloff'. Mould's burgeoning interest in electronica spilled over into his side project, **Loudbomb**. His next solo album, 2005's *Body Of Song*, contained enough blistering guitar work for listeners to become nostalgic about Sugar.

● ALBUMS: *Workbook* (Virgin 1989) ★★★★★, *Black Sheets Of Rain* (Virgin 1990) ★★★, *Bob Mould* (Creation/Rykodisc 1996) ★★★★★, *The Last Dog And Pony Show* (Creation 1998) ★★★, *Modulate* (Granary 2002) ★★★, *Live Dog 98* (Granary Music 2002) ★★★, *Body Of Song* (Cooking Vinyl 2005) ★★★.

● COMPILATIONS: *Poison Years* (Virgin 1994) ★★★★★.

Moule, Sarah

b. Sarah Connearn, 5 August 1961, St. Leonards-On-Sea, Sussex, England. When she was growing up Moule did a lot of harmony singing, mostly with English folk songs. After attending the University of London, where she read French, she did sessions for songwriters and sang backing vocals with soul group Into The Red. She met Scottish guitarist Alex Gillan with whom she began writing and also performing jazz standards in a vocal and guitar duo. Through Gillan, she met **Tim Garland**: 'He put me in touch with **Claire Martin**, my first vocal coach, who encouraged my interest in vocal and instrumental jazz.' Moule then had a two-year residency in London's Soho in duo with Australian guitarist Mark Johns. It was then that she met **Ian Shaw** and Simon Wallace and became 'obsessed with new songs Wallace was writing with Fran Landesman and began performing some of them.' These songs would later form the basis for her 2002 debut, *It's A Nice Thought*. Moule also studied singing formally with former English National Opera soloist Ken Woollam. She worked with the John Wilson Orchestra from its inception in the mid-90s through to 2003, and recorded with the band (*This Is The John Wilson Orchestra*). From 2002, she sang, too, with saxophonist John C. Williams' 'Rockin' In Rhythm' band. Among instrumentalists with whom she has worked are **Jeff Clyne**, **John Critchinson**, **Pat Crumly**, **Dave Green**, Mick Hutton, **Phil Lee**, Richard Newby, **David**